

FAMILY GUY

"Deep Throats"

Production #4ACX26
(Will be part of Fifth Season)

Written by

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Directed by

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TABLE DRAFT
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“Deep Throats”

CAST LIST FOR #4ACX26:

PETER GRIFFIN.....SETH MACFARLANE
LOIS GRIFFIN.....ALEX BORSTEIN
CHRIS GRIFFIN.....(SUB: ALEC SULKIN) SETH GREEN
MEG GRIFFIN.....(SUB: ALEX BORSTEIN) MILA KUNIS
STEWIE GRIFFIN.....SETH MACFARLANE
BRIAN GRIFFIN.....SETH MACFARLANE

BLUE CAR.....(SUB: CHRIS SHERIDAN)
CLEVELAND.....MIKE HENRY
DIANE.....(SUB: ALEX BORSTEIN) LORI ALAN
ELIZABETH BERKELEY.....(SUB: ALEX BORSTEIN)
FRED.....(SUB: ALEC SULKIN)
GREASED UP DEAF GUY.....MIKE HENRY
MAYOR WEST.....(SUB: SETH MACFARLANE) ADAM WEST
MORT.....(SUB: SETH MACFARLANE) JOHNNY BRENNAN
OTHER DANCER.....(SUB: ALEX BORSTEIN)
PADDY.....SETH MACFARLANE
PERFORMANCE ARTIST.....MIKE HENRY
PINK CAR.....(SUB: DANNY SMITH)
SCIENTIST #1.....(SUB: DANNY SMITH)
STAGE MANAGER.....(SUB: CHERRY CHEVRAPRAVATDUMRONG)
TODD.....(SUB: SETH MACFARLANE)
TOM.....SETH MACFARLANE
TOM BROKAW.....(SUB: SETH MACFARLANE)
VIN DIESEL.....(SUB: JOHN VIENER)
VOICE.....(SUB: JOHN VIENER)

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

BRIAN sits on the couch, working on a laptop. LOIS enters with STEWIE, carrying groceries.

LOIS

Oh, hey, Brian, could you help me with the rest of the groceries?

BRIAN

Uh, I can't. I'm writing a piece for the *Daily Shopper*.

STEWIE

What are you writing? An article about your balls? Lord knows you've been doing plenty of research.

LOIS

Come on, Brian, there's just a couple bags, it'll take you two seconds.

BRIAN

Lois, please, you can't interrupt me when I'm in a state of creative flow. I don't just spit things out, like Peter did at that Star Trek convention.

INT. STAR TREK CONVENTION - DAY (FLASHBACK)

WILLIAM SHATNER is onstage. PETER stands in the crowd, raising his hand.

PETER

Yes, I have a question for Captain Kirk. In that episode where you drown your wife, why are you so fat?

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

LOIS

Oh, come on, Brian, I read your last article. I mean, a whole story about why the number two pencil is the pencil of choice? Who cares?

BRIAN

A lot of people thought "Number 2 is Number 1" was a very informative piece.

STEWIE

Speaking of number two, Lois, I'm pleased to announce the arrival of the winner of today's Brown Derby.

MEG enters.

MEG

Mom, guess what? I just found out I got that internship at Mayor West's office!

LOIS

Wow, congratulations, Meg.

MEG

Yeah, it was a really tough interview, but I totally nailed it.

INT. MAYOR WEST'S OFFICE - DAY (FLASHBACK)

MAYOR WEST sits at his desk, facing Meg who sits opposite him in a chair.

MAYOR WEST

All right, Meg, we're gonna start with a little word association.

(MORE)

MAYOR WEST (CONT'D)

I'll say a word and you say whatever
comes into your head.

MEG

Okay.

MAYOR WEST

Mosquito.

MEG

Bite.

MAYOR WEST

Hmm. (BEAT) Bite.

MEG

Mosquito.

MAYOR WEST

Ah yes, good one. (BEAT) Mosquito.

MEG

Bite.

They pick up speed now.

MAYOR WEST

Mosquito.

MEG

Bite.

MAYOR WEST

Mosquito.

MEG

Bite.

MAYOR WEST

Bite.

MEG

Mosquito.

MAYOR WEST

Ah-ha! Very good. You are a worthy
opponent, indeed.

Mayor West goes to shake Meg's hand. She reaches for his hand and he **bashes** her in the nose with his palm and flips her over. She lands with a **crash** on the floor.

MEG

Ahh!

MAYOR WEST

Rule number one, Meg: Always be
prepared.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

LOIS

Oh, honey, I am so proud of you. See,
Brian? That's a real job.

Peter enters.

PETER

Hey, Meg, if you're working for the
mayor you know what that means? Even
you're doing better than Brian.

Everybody **chuckles**.

LOIS

Hey, everybody, Brian's the new Meg.

Peter takes Meg's hat and puts it on Brian. CHRIS comes running in from the kitchen, **laughing** and **clapping**.

CHRIS

(SING-SONGY) Brian's the new Meg!

Brian's the new Meg!

MEG

(LAUGHING) Yeah, you're the new me!

PETER

Shut up, Meg.

EXT./ESTAB. GRIFFINS' HOUSE - MORNING

INT. GRIFFINS' KITCHEN - SAME

The family is at the table finishing breakfast.

LOIS

Let's go, kids. Time for school.

CHRIS

I don't wanna go to school. I'm tired
of learning the white man's history.

PETER

Well, you can always drop out and get
a job like I did.

INT. BURGER KING - (FLASHBACK)

A motionless Peter stands behind the counter as his mouth
moves like cut-out animation to the song, "Ding Fries Are
Done."

PETER

I WORK AT BURGER KING MAKING FLAME /
BROILED WHOPPERS, WEARING PAPER HATS
/ DO YOU WANT AN APPLE PIE WITH THAT?
/ DO YOU WANT AN APPLE PIE WITH THAT?
/ DING FRIES ARE DONE/ DING FRIES ARE
DONE / DON'T TOUCH THE FRIES IN HOT
FAT / IT REALLY HURTS BAD AND SO DO
SKIN GRAFTS / DO YOU WANT AN APPLE PIE
WITH THAT? / DO YOU WANT AN APPLE PIE
WITH THAT? / WAIT FOR THE BELL / CAN'T
HEAR THE BELL / WHERE IS THE BELL? /
WAIT FOR THE BELL / DING FRIES ARE
DONE / DING FRIES ARE DONE.

INT. GRIFFINS' KITCHEN - DAY (BACK TO PRESENT)

Stewie enters in his BATHROBE, holding a cup of coffee.

STEWIE

Lois, I don't wanna ruin your morning,
but (YAWNING) I flushed a diaper, it's
a mess up there.

A car **honks** outside.

EXT. GRIFFINS' HOUSE - MOMENTS LATER

Brian steps out of a cab parked in the driveway as the family emerges from the house.

LOIS

Brian, what is this? You're driving a
cab?

BRIAN

Well, Lois, I figured it was time to
get smart. You were right about my
writing, it's not going anywhere. So
I went out and got a real job. I
mean, for godssake, I'm seven years
old.

PETER

Seven? Wow. You know Todd was eight
when he died. The dog we had before
you.

EXT. GRIFFINS' LIVING ROOM - DAY (FLASHBACK)

Peter stands in the living room. TODD, an unbelievably old,
decrepit looking dog with patches of hair missing, enters.
He walks on hind legs.

TODD

Hey, Peter, did you call me?

PETER

Yeah, I thought we'd go to the park,
Todd.

TODD

Oh, you're not taking me to the vet
are you?

PETER

No, no. Just a nice day at the park.

TODD

I'm a little worried you're going to
have me put down. I know there's been
some concern about my sphincter's low
shutter speed.

PETER

No, no, we're just going to the park,
Todd.

TODD

Oh, okay. Well, I'll enjoy the ride,
then.

INT. YELLOW CAB - DAY

As Brian drives, Meg sits in the front with him. Chris sits
in the back with his head out the window, **cackling** happily as
the wind hits his face.

CHRIS

Hey, pedestrian, we're in a cab!

Chris pulls his head inside the cab.

CHRIS (CONT'D)

Thanks for driving us to school,
Brian.

BRIAN

No problem.

MEG

So does this mean you're really giving
up your dream of being a writer?

BRIAN

Well, it was probably a silly dream
anyway. Although, not as silly as Vin
Diesel's dream of growing a third
pectoral muscle.

INT. VIN DIESEL'S HOUSE - DAY (CUTAWAY)

A shirtless VIN DIESEL **grunts** and **strains** as he flexes his chest. After a bet, a third pectoral muscle pops up on the center of his chest. He looks down at it lovingly.

VIN DIESEL

(STROKING HIS NEW MUSCLE) Welcome to a
better life.

INT. YELLOW CAB - DAY (BACK TO SCENE)

Brian pulls up to the high school and stops the car. Chris jumps out.

CHRIS

Bye, Brian.

Meg starts to leave.

BRIAN

See you later, guys. (THEN) Oh, Meg,
it's, uh, it's \$26.50.

MEG

Really? You're charging me?

BRIAN

Oh, don't give me those sad eyes. I
know you have an emergency fifty in
your bra.

Meg slowly moves for the fifty.

EXT./ESTAB. YELLOW CAB - DAY

INT. YELLOW CAB - SAME

Peter sits in the back of the cab as Brian drives.

PETER

Around the park one more time,
Bitterman!

BRIAN

Peter, I'm not your chauffeur.

PETER

Not for long with that attitude,
Bitterman.

Brian sighs.

PETER (CONT'D)

Ahh, this is living, Bitterman. This
set of wheels is even better than
those talking Chevron cars.

EXT. SUBURBAN MALL PARKING LOT - DAY (CUTAWAY)

A BLUE CAR pulls into a parking spot alongside a PINK CAR, as
in the Chevron commercials.

BLUE CAR

Hey, how you doing there? Listen, I
just saw you across the parking lot
and, I -- uh, you're very attractive,
and, uh -- You wanna go behind the
Applebee's and do it? Huh? You wanna
just go have dirty, stupid, insane
parking lot sex?

PINK CAR

Morty, it's me, Chuck.

BLUE CAR

'Cause we could -- What?

PINK CAR

Yeah, they had me painted.

BLUE CAR

Oh! Oh, my god, I'm so embarrassed.

PINK CAR

How do you think I feel?

BLUE CAR

No! No, that, too!

INT. YELLOW CAB - DAY (BACK TO SCENE)

Through the windshield, Peter sees a red station wagon pull in front of them.

BRIAN

Hey, look, there's Lois.

PETER

Yeah. Hey, honk the horn.

Brian **honks**, which gets Lois' attention.

INT. GRIFFINS' CAR - CONTINUOUS

Lois looks in the rear view mirror.

LOIS

(SOFT FAUX SHOUTING INTO THE MIRROR)

Oh, hi, Peter!

Lois waves.

INT. YELLOW CAB - CONTINUOUS

PETER

(GIGGLES, THEN) Ram her.

BRIAN

What?

Peter sticks a twenty dollar bill in front of Brian's nose.

PETER

I said ram her!

Brian **rams** her.

INT. GRIFFINS' CAR - CONTINUOUS

LOIS

Ahh! What the hell?!

INT. YELLOW CAB - CONTINUOUS

PETER

Now shoot her tires out.

BRIAN

What?

PETER

You got a gun?

BRIAN

Well, yeah, every cabbie carries a
gun, but--

PETER

Gimme the gun.

Confused, Brian takes a handgun from under his seat and hands it to Peter. Peter leans out the window and **shoots** Lois' tires out.

INT. GRIFFINS' CAR - CONTINUOUS

Lois **screams**.

EXT. SUPERMARKET - CONTINUOUS

The Griffins' car swerves out of control and **crashes** right into a supermarket wall. The cab pulls up. Peter and Lois get out of their cars.

LOIS

What the hell is wrong with you,
Peter?! You could've killed me!

PETER

Yeah, but I got you good, Lois.

LOIS

You're completely crazy!

PETER

Admit it, I got you.

LOIS

Peter, there could have been people in there.

PETER

Admit it, admit it. Just say it. I got you.

LOIS

(LAUGHING) All right, you got me.

Peter joins in her **laughter**. The PERFORMANCE ARTIST walks up.

PERFORMANCE ARTIST

Oh no, what happened here?

PETER

Oh, we got into a little accident. It's all right.

PERFORMANCE ARTIST

Well you got the community events corkboard wedged in your grill.

He pulls the corkboard out from under the front of the car and puts it back up on the wall.

PERFORMANCE ARTIST (CONT'D)

There, that's better.

He posts a piece of paper on the board.

PERFORMANCE ARTIST (CONT'D)

Don't forget to sign up for the Quahog community talent show.

He walks away. Brian gets out of the cab.

BRIAN

You know, Peter, the least you can do is pay me my fare.

PETER

(HANDING HIM MONEY) Oh, yeah, here you go.

BRIAN

This is monopoly money.

PETER

I pay you in laughter and adventure,
Bitterman.

EXT./ESTAB. GRIFFINS' LIVING ROOM - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter sits on the couch with his old guitar. Stewie sits on the floor watching TV. Peter starts **tuning** the guitar using his own voice as a guide. He's terribly off key, but continues to tune it as though it sounds great.

PETER

Eeeeeeee. G-g-g-g-g-g-g. Geeee. B-b-
b-b, beeeee. (FINDING IT) There it is.
Hehehehehehe.

Lois wanders in from the kitchen.

LOIS

Peter, why'd you drag that old thing
out of the attic?

PETER

(HOLDING UP FLIER) I was thinking you
and me should enter the community
talent show. It could be just like
the old days, when you and me used to
play. Remember, Lois? Remember our
band, Mouthful of Peter?

INT. BAR - NIGHT (FLASHBACK)

A younger Peter and Lois, in HIPPIE GARB, are on a small platform stage. Peter has a guitar and Lois has a mandolin.

PETER/LOIS

NOBLE INDIAN CHIEF / BRING US BACK
YOUR WAYS. / YOU INDIANS WERE SO
AWESOME / IN OH, SO MANY WAYS. / THERE
WASN'T ANY VIOLENCE / THERE WASN'T ANY
WAR. / AND ALL THE FOOD WAS FREE OF
CHARGE / IN THE INJUN GROCERY STORE. /
THEY ALL LOVED EACH OTHER / REGARDLESS
OF THE TRIBE. / ONE COMANCHE NEEDS A
CUP OF SUGAR / AND THE BLACKFOOT WOULD
OBLIGE. / THE ONLY CAUSE OF DEATH /
WAS DRIFTIN' OFF TO SLEEP. / AND THE
ONLY BUFFALO THEY KILLED / WENT
VOLUNTARILY.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

LOIS

Oh, I haven't thought about that in
years. You know, it would be fun to
write some new songs.

STEWIE

You know what else is fun? Watching
"Alice" without people talking so
loud.

LOIS

So anyway, Peter--

Stewie turns up the volume of the "Alice" **theme**.

STEWIE

(SHOUTING BACK AT THEM) THERE'S A NEW
GIRL IN TOWN AND SHE'S FEELING GOOD!

INT. YELLOW CAB - DAY

Brian drives. His mobile phone **rings**.

BRIAN

(INTO PHONE) Hello? Hey, Lois, what's up? Milk? Yeah, I'll pick some up at the end of my shift.

SFX: LOUD WHISTLE

BRIAN (CONT'D)

Ah, gotta go. First fare of the night.

Brian flips his phone closed and starts to pull the cab over for a fare. We see that it's Cleveland.

BRIAN (CONT'D)

(TO SELF) I should really pick up that milk now, before I forget.

Brian pulls away from the curb. We see Cleveland flipping Brian the bird.

CLEVELAND

(YELLING) You son-of-a-bitch!

He then takes his shoe off and hucks it at the cab.

EXT. STREET - NIGHT

The cab drives along the lonely streets.

INT. YELLOW CAB - SAME

Brian drives as rain pours onto his windshield. He looks at the clock on the dash. It reads "12:30." Brian tries to keep his eyes open. His head nods down as he dozes off for a split second, then snaps back up. Brian shakes his head to wake himself up. He **slaps** himself in the face a few times.

BRIAN

Wake up! Wake up! Wake up!

Brian contorts his face in an attempt to get the blood moving again.

BRIAN (CONT'D)

(LOUDLY TO HIMSELF) La-la-la-la-la-la-

la! Waa-waa-waa-waa-waa-waa!

Ahhhhhhhhhh! TI-CONDEROGA! (EXHALE)

He sees a figure in the distance, waving his arms on the side of the road. As Brian gets closer, he sees that it's Mayor West.

BRIAN (CONT'D)

Mayor West? What the hell is he doing
on the side of the road at this time
of night?

He pulls over and Mayor West flings the back door open and jumps in the backseat.

MAYOR WEST

Fifth and Maple! Go, go, go!

Brian takes off with a **screech**.

DISSOLVE TO:

EXT. ROAD - A LITTLE LATER

INT. YELLOW CAB - SAME

BRIAN

So, uh, Mayor West, what brings you
out on this rainy night?

MAYOR WEST

I'm, uh, running away so I don't have
to get braces. Certainly nothing
scandalous that would bring down the
Mayor West administration.

Brian looks at him suspiciously and pulls over.

BRIAN

Here we are.

Mayor West exits the cab.

BRIAN (CONT'D)

Aren't you going to pay me?

MAYOR WEST

Oh, sorry.

Mayor West takes out a pair of scissors and gently cuts off a small lock of his hair and hand it to Brian.

BRIAN

Uh... thank you.

MAYOR WEST

Don't I get change?

Brian, confused, slowly hands him back a smaller portion of the hair.

MAYOR WEST (CONT'D)

I was never here.

With that, he disappears into the shadows of the night.

BRIAN

Scandal? What the hell kind of
scandal could he be involved in?

Brian looks over at the glove compartment, waits a beat, then pulls out a pen and paper.

BRIAN (CONT'D)

Looks like I picked the wrong week to
quit writing.

He starts frantically scribbling notes. Through the back windshield we see Cleveland slowly running into view.

CLEVELAND

(YELLING) There you are, you bastard!
Cleveland's gonna get you, you filthy
honkey!

Brian **screeches** away.

END OF ACT ONE

ACT TWO

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Brian sits at the kitchen table with newspapers and clippings scattered everywhere. Mayor West's picture is tacked to the wall with the words, "COVER UP?" scrawled across it.

BRIAN

(TO PICTURE) Come on, Mayor West, talk to me. Tell me what you're up to.

Stewie enters.

STEWIE

What the hell? I thought you gave up the writing to take a job as a showgirl. (DOING JAZZ HANDS) Ooh! Ahh!

BRIAN

Uh, no.

STEWIE

Oh, that's right. That was me.

INT. BACKSTAGE - NIGHT (FLASHBACK)

SHOWGIRLS descend a staircase to the dressing rooms. ELIZABETH BERKLEY pushes GINA GERSHON down the stairs. GINA GERSHON **screams**. The female STAGE MANAGER runs into scene.

STAGE MANAGER

What happened?

Elizabeth Berkley and another DANCER look at each other for a beat.

OTHER DANCER

She slipped. I saw it.

ANGLE ON Stewie, who wears a SHOWGIRL OUTFIT and a HUGE PEACOCK FEATHER HEADDRESS.

STEWIE

Uh, no, I saw it too, I was standing right here. Uh, she pushed her. I will swear to that in an affidavit.

ELIZABETH BERKLEY

You jerk!

STEWIE

Yeah, tell it to Mr. Belding.

INT. GRIFFINS' KITCHEN - DAY (BACK TO PRESENT)

BRIAN

Well, I was going to give up writing, but something fell in my lap that could be the story of a lifetime. Mayor West was in my cab last night and he said something about a scandal.

Meg enters and sees Brian's papers on the table.

MEG

What's with all the pictures of Mayor West?

BRIAN

Meg, something's up with that guy. I think you might not want to intern there anymore.

MEG

Forget it. You can't tell me what to do, Brian. I'm not a little girl anymore, I'm a woman.

STEWIE

Get over yourself. Being on the pill
to regulate your erratic menses does
not a woman make.

Meg storms out.

BRIAN

She may not like it, but it's my duty
as a journalist to bring the truth
out.

STEWIE

Ooh, sign me up. Sounds even racier
than Peter's internet porn addiction.

EXT./ESTAB. INTERNET CAFE - DAY (FLASHBACK)

INT. INTERNET CAFE - SAME (FLASHBACK CONTINUED)

Several PATRONS in front of computers sit drinking coffee and
looking uncomfortably at Peter, who is NUDE and sits in front
of a computer.

PETER

(TO SCREEN) Oh, yeah. You're my
Chinese Lois.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Peter and Lois sit on the couch. Peter **plucks the guitar.**

LOIS

Come on, we can do this, Peter. Steve
Allen wrote forty to fifty songs a day
and he was an idiot.

PETER

I don't know. This is more
frustrating than when I put that live
mouse up my butt out of curiosity.

INT. GRIFFINS' KITCHEN - DAY (FLASHBACK)

Peter sits in a chair with an irritated and worried look on his face. He reacts and runs his hand around his stomach as he feels a live MOUSE scurrying through his intestines.

PETER

Ah. Aah! Nibbling! It's nibbling!

Aaah!

Peter starts **punching** himself in the stomach.

PETER (CONT'D)

Aah! Why won't you just die?!

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO PRESENT)

LOIS

Hey, you gotta remember that when we used to write the old songs we had a lot of "inspiration." (THEN) And you know, I think Brian may have some inspiration in a cigar box under his bed.

PETER

Oh, that stuff's garbage. All stems and seeds.

LOIS

Are you talking about the stuff from the last Halloween party? No, no, no, he's got a new guy.

PETER

Jamal?

LOIS

No, no, a new guy since Jamal. Some Cubano named Hector.

EXT./ESTAB. GRIFFINS' FRONT YARD - DAY

Brian's yellow cab is parked in the driveway as he washes it.

STEWIE (O.S.)

Brian! Brian!

Stewie rushes over.

STEWIE (CONT'D)

(WINDED) I got a lead on Mayor West.

My source wouldn't talk over the
phone. He wants to meet us.

BRIAN

Get in!

Stewie and Brian hop in the cab and take off.

INT. YELLOW CAB - CONTINUOUS

Brian drives with Stewie in the front passenger seat.

BRIAN

God, this is so exciting! We're just
like Woodward and Bernstein.

STEWIE

I'll be Woodward. I don't want to be
the Jewish one, Brian. You be the
Jewish one.

They ride in silence for a beat, then:

STEWIE (CONT'D)

Seriously, Brian, will you be the
Jewish one?

EXT./ESTAB. PARKING GARAGE - NIGHT

OVERHEAD SHOT: The cab drives down the street and pulls into the garage as the theme music from "All the President's Men" plays.

INT. PARKING GARAGE - SAME

Brian and Stewie walk up to one of the cement columns. We hear **loud foley** of gritty footsteps. A **FIGURE** approaches in the dark. We only see his silhouette.

STEWIE

Thank you for coming, Deep Throat.

VOICE

You'll understand if I don't come out
from the shadows. My identity will be
safest if you never see my face.

BRIAN

Uh, okay.

VOICE

Mayor West hasn't slept at home for
three nights.

BRIAN

(SQUINTING) Kermit the Frog?

VOICE

(GASP) Somebody talked! No one is
safe! I'm getting out of here,
yaaaayyyyy!

The figure runs off.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

ANGLE ON a cigar box with a bag of weed in it and an ashtray
with a smoldering joint.

Peter and Lois are now sprawled out on the couch upside down.
Lois is **giggling** like an idiot as Peter **strums** his guitar and
scratches notes on a cereal box, from which they also snack.

LOIS

Hats! We gotta write one about hats
and how nobody wears them anymore!

PETER

(SCRIBBLING) Oh, that is good! It's
so symbolic, you know?

LOIS

Yeah. People walk around now with
naked heads and they don't care.

PETER

Yeah, nobody's got any head shame
anymore. (SINGS) HEAD SHAME / HEAD
SHAME / WHY WE GOTTA LOOK AT YOURS?

LOIS

Head shame. Shame. Shame. It
doesn't sound like the word anymore.
Say it.

PETER

Shame.

PETER/LOIS

Shame. Shame. Shame.

Lois **laughs** and **flips** over the couch onto the floor.

EXT./ESTAB. CITY HALL - DAY

Brian's yellow cab is parked across the street.

INT. YELLOW CAB - SAME

Brian and Stewie sit surrounded by donut boxes, empty coffee
cups and a mountain of cigarette butts in the ashtray.

STEWIE

Brian?

BRIAN

Yeah, Stewie.

STEWIE

Do you believe in reincarnation?

BRIAN

Uhhh, I don't know. I guess I don't
not believe in it. You?

STEWIE

Sometimes I think I've been here
before, you know. Like I'm a very old
soul. Like "Old King Cole."

BRIAN

What?

STEWIE

You know, "Old King Cole was a very
old soul, and a very old soul was he;
He called for his pipe and he called
for his bowl, and he called for his
fiddlers three."

BRIAN

It's merry old soul.

STEWIE

What?

BRIAN

Merry, with an "M."

STEWIE

Is it really?

BRIAN

Yeah.

STEWIE

Huh.

Outside the window, Mayor West emerges from the building and
walks off down the street.

BRIAN

There he goes. Let's move.

INT. HALLWAY OUTSIDE MAYOR WEST'S OFFICE - LATER

Stewie and Brian walk down the hallway.

STEWIE

What are we looking for?

BRIAN

Some clue as to what exactly this
cover up is that Mayor West was
talking about.

They reach Adam West's office door, just as THE SCOOBY-DOO
GANG arrive from the opposite direction.

STEWIE

Whoa, whoa. What the hell are you
guys doing here?

FRED

Hey, this is our case, man.

STEWIE

Uh, no. Get lost, dude, this is our
beat.

FRED

It's a free country, dude.

STEWIE

How about you just turn around and
walk away, huh? Here, I'll get you
started. (HUMS SCOOBY-DOO WALKING
MUSIC)

The Scooby-Doo gang skulks off.

STEWIE (CONT'D)

That's right. Go see if the Harlem
Globetrotters want to help you solve a
crime.

INT. MAYOR WEST'S OFFICE - CONTINUOUS

Meg is working when Brian and Stewie enter.

MEG

What are you doing here, Brian? You still trying to smear my boss?

BRIAN

No, no, I actually came to my senses and realized I was out of line. I'm just here to apologize.

Brian nudges Stewie.

STEWIE

(FORCED) Oh, and you're so pretty. You're always pretty.

MEG

Oh, that's so sweet.

Meg hugs Stewie and gives him a **kiss** on the cheek.

STEWIE

(UNCOMFORTABLE) Oh, well it's my pleasure.

Meg picks up some papers.

MEG

Hey, can you guys hang on a sec? I gotta get this to Helen in accounting.

STEWIE

Okay, bye!

Meg exits. As soon as she is out of sight, Stewie **throws up** into a plant. Brian hops behind her desk and starts rifling through it.

BRIAN

Ah-ha! The Mayor's datebook. This should tell us what we wanna know.

Brian grabs a small book from the desk drawer.

BRIAN (CONT'D)

All right, let's get outta here.

Brian starts to go.

STEWIE

Oh, hang on, I got one more.

Stewie **throws up** once more into the plant.

STEWIE (CONT'D)

Oh god, how did Tracy Gold do it every
day?

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Brian and Stewie are back from the Mayor's office with the stolen datebook in hand.

BRIAN

This is our ticket to the real story.

Now, all we have to do is--

Brian stops, noticing Peter and Lois naked, spooning on the sofa.

PETER

Hey, Brian. What's up?

BRIAN

Uh -- hi... both of you.

STEWIE

Ugh, smells like Parmesan cheese in
here.

LOIS

Brian, did you know this couch was
here? It's so comfortable.

PETER

Hey, Lois, look how short Stewie is.
Hehehehe. He's so short.

LOIS

Oh, my god! He is short!

They laugh.

LOIS (CONT'D)

(WHISPERS) Hey. Hey, Brian. He's knocking on the back door. What should I do?

BRIAN

What?

LOIS

He's knocking on the back door.

Should I let him in? I'm a-scared.

Stewie and Brian nervously start to walk sideways into the kitchen.

STEWIE

Uh, well, you two are busy being nude. So we'll just head out and, uh, let you be nude.

PETER

Ohhhhh, they're leaving. Oh, no, we just met them.

EXT./ESTAB. SEEDY MOTEL - NIGHT

A sign reads, "Vacancy. A/C. Free Showtime. Anybody? Free Showtime? Hello?"

INT. SEEDY MOTEL ROOM - SAME

Brian sits on the nasty bed as he peruses the Mayor's datebook while Stewie **drills** a hole in the wall.

BRIAN

Well, this is the last entry in the datebook. (READING) Super secret meeting at motel. Tell no one. (THEN) I think we got him now.

STEWIE

You know you really shouldn't lie on
that bedspread. I saw this report on
TV about how filthy hotel rooms are.

INT. HOTEL ROOM - NIGHT (CUTAWAY)

TOM TUCKER stands in the center of a hotel room in which
several special lights are being set up by TECHNICIANS.

TOM

In a moment, we will use the special
lights to see just how filthy this
seemingly clean hotel room really is.

Tom switches the room lights off. In a blacklight we now see
that the room is almost filled with filthy, barnyard ANIMALS.
We hear the various **animal noises** as well.

INT. SEEDY MOTEL ROOM - NIGHT (BACK TO SCENE)

Stewie **finishes drilling** and looks through the hole. Brian
gets up and approaches.

BRIAN

What do you see?

STEWIE'S POV: Mayor West is laying on the bed fully clothed.
He is watching TV.

ANGLE ON THE TV: A "Jem" cartoon is playing.

MAYOR WEST

(LAUGHING) Oh, Jem, you are truly
outrageous. Truly, truly, truly
outrageous.

ANGLE ON Brian and Stewie.

STEWIE

I see a grown man enjoying cartoons.
And I do mean cartoons, not animation.
There's a difference, you know.

Brian pushes his way into the closet to see for himself what
the Mayor is up to. Deflated, he lets out a slow **exhale**.

BRIAN

Okay. That's it. The only thing this guy is guilty of is being a whack-job.

STEWIE

Wait, wait, wait. Somebody's coming in.

Mayor West's door opens and he welcomes A WOMAN with a **kiss**.

STEWIE (CONT'D)

Oh, it's just some fat hooker--
When the woman turns around we see that it's...

STEWIE (CONT'D)

Oh, my god, it's Meg!

BRIAN

What?

STEWIE

Meg and Adam West! Ewwwww!

Stewie **throws up** O.S.

BRIAN

Ugh, that's disgusting!

STEWIE

Oh, okay, you know what? I'm gonna give you a hard time every time you fart from wet food.

END OF ACT TWO

ACT THREE

EXT. FANCY RESTAURANT - NIGHT

Brian and Stewie pull up in the cab.

INT. YELLOW CAB - SAME

Through the windshield we can see Meg and Mayor West sitting at a booth in the window.

BRIAN

This is incredible. The Mayor is dating a seventeen year old intern and it's Meg! What a story! When I expose this, I'll have my pick of any journalism job in the world. All we need is taped evidence.

STEWIE

Well, I've got the disguises right here.

Stewie hands Brian a brown paper bag.

INT. FANCY RESTAURANT - MOMENTS LATER

ANGLE ON Stewie and Brian at a table. Brian sits wearing a lame, fake "fu-man-chu" moustache and goatee with huge round glasses. Next to him is Stewie in a sexy red dress with a sultry, long blonde, Veronica Lake-style wig covering one of his eyes.

BRIAN

I thought you were supposed to get the suit and the top hat.

STEWIE

Eh, I liked this one better.

BRIAN

Anything to wear a dress, huh?

STEWIE

Hey, when I do a job, I do it a hundred and fifty percent.

(MORE)

STEWIE (CONT'D)

Like the trombone player at the AIDS
research center.

INT. LABORATORY - DAY (CUTAWAY)

A group of SCIENTISTS stand around as ANOTHER ONE enters.

SCIENTIST #1

Well, guys, I got good news and bad
news. The good news is, I've found a
cure for AIDS. The bad news is, it's
a lethal dose of rat poison.

ZIP PAN over to a TROMBONIST in a tux who plays a "waa-waah"
with a bell mute.

INT. FANCY RESTAURANT - NIGHT (BACK TO SCENE)

Brian takes out a small tape recorder and places it at the
edge of the table.

PAN TO the next table, where Meg and Mayor West sit.

MAYOR WEST

Gosh, you're swell, Meg. I really
have a great time when I'm with you.

MEG

Oh, Mayor West, I feel exactly the
same way.

MAYOR WEST

Oh, please, please. Call me Ruth
Buzzi.

MEG

You're just so much more sophisticated
than any of the guys my age, Ruth.

MAYOR WEST

Well, I only wish we didn't have to
hide our love.

They **kiss** each other briefly.

MEG

Well, we should probably go.

ANGLE ON Stewie and Brian.

STEWIE

(GASP) Here they come! Kiss me!

Without thinking, Brian leans in and **kisses** Stewie long and hard on the lips. Once Mayor West and Meg pass by, Brian pulls away and gets up.

BRIAN

Come on, we've got to follow them.

Stewie still has his eyes closed and his lips puckered. He has not moved.

BRIAN (CONT'D)

Stewie?

STEWIE

Huh? Oh.

BRIAN

Everything all right?

STEWIE

Um, yeah. Uh, hey, freakin' shot in the dark, you wanna do something some time?

INT. GRIFFINS' KITCHEN - DAY

Peter and Lois enter, still in their underwear. Peter sets his guitar down on the table.

PETER

Great practice, Lois, we're totally ready for that talent show.

LOIS

Oh my god, Peter, we should be in the talent show!

They rummage through the fridge and pantry.

PETER

I am so thirsty, I could drink a cow.

LOIS

Let's make cookies! I know how, I'm a mom! (BEAT, THEN) Oh, my god, I'm someone's Mom. How weird is that?

PETER

Hey, let's go to Denny's and get breakfast.

LOIS

Oh, my god, how (BLEEP)ing good does french toast sound right now?

Chris enters.

CHRIS

Hey, Mom? Dad? Can you sign my report card?

PETER

Lois, look who that is!

PETER & LOIS' P.O.V. on Chris, who dissolves into TOM BROKAW.

TOM BROKAW

Hi, Peter and Lois. I'm Tom Brokaw and I'm here to take you on the "NBC Nightly News" fantasy flight.

Peter and Lois look at each other and **gasp** excitedly.

PETER

We... we will be your passengers.

TOM BROKAW

Take my hands.

Peter and Lois each take a hand. Tom Brokaw floats up into the air as the "NBC Nightly News" **theme** begins.

EXT. GRIFFINS' HOUSE - SAME

The roof flips back and they fly up into the sky. We see rainbows and **exploding fireworks** in the background.

PETER

Everything's so peaceful up here.

TOM BROKAW

And now here's Jim Miklaszewski with
your in-flight beverage. Jim?

JIM MIKLASZEWSKI flies up next to them with two glasses of soda.

LOIS

Oh, thank you!

TOM BROKAW

EVERYONE LOVES NBC NIGHTLY NEWS.

DISSOLVE TO:

INT. GRIFFINS' KITCHEN - MOMENTS LATER

Peter and Lois stand with blank euphoric expressions on their faces. They stand on either side of Chris, holding his hands. Chris looks back and forth nervously for a beat and tries to free himself.

CHRIS

Can I go now?

PETER

Don't let go, we'll fall!

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Meg enters the darkened room after a very late night. She flips the light on revealing Brian, sitting alone in the chair. Meg **yelps**.

MEG

Brian, you scared me.

BRIAN

Another late night, huh?

MEG

Yeah, Mayor West keeps me pretty busy.

BRIAN

Yeah, I noticed.

Brian pulls out an 8x10 picture of Meg and Mayor West holding hands in the park.

MEG

(GASP) Where did you get that?

She grabs for it, but Brian pulls it just out of her reach.

BRIAN

Meg, what the hell have you gotten yourself into? You realize he probably does this with every new intern.

MEG

That's not true! Adam and I are in love.

BRIAN

Don't be ridiculous, he's three times your age. You couldn't possibly have anything in common.

MEG

That's not true. When we go to the movies, we both get discounts!

BRIAN

Meg, I'm warning you because I care about you. I am going to the press with this story and when it hits, it's gonna explode.

MEG

You'd screw up my life just for the
sake of your own stupid career?

BRIAN

Yes, I would, Meg. I'm a journalist.

MEG

You suck, Brian!

Meg storms off. We see that Stewie is standing in the doorway.

STEWIE

She's right, you know. You shouldn't
print that story.

BRIAN

What? Mister "World Domination" is
gonna puss-out on me?

STEWIE

Oh come on, Brian, they're in love!
And love doesn't always make sense.
It's just something you feel. And on
that note, I rented "Alex and Emma."
More than welcome to watch it with me.

BEGIN MUSICAL MONTAGE

EXT. PARK - DAY

Meg watches as Mayor West manipulates a plastic ring which creates a large bubble. As he continues to wave it around, the bubble gets bigger and bigger and bigger. They both are amazed by its size. Mayor West gets caught up in the moment and tries to give the bubble a hug, causing it to pop. Mayor West looks stunned for a beat, then begins to **sob uncontrollably**. Meg consoles him, caressing his head with her hand.

INT. BATHROOM - DAY

Meg is flossing her teeth in the mirror. We **PAN ACROSS** the length of the piece of floss to two sinks down where Mayor West is flossing with the opposite end of the same, very long piece of floss.

INT. TATTOO PARLOR - DAY

CLOSE ON Meg as a TATTOO ARTIST inks a tattoo on her chest of Mayor West.

PAN OVER TO Mayor West, who's also having a tattoo inked on his chest of himself.

EXT. GAY NIGHTCLUB - NIGHT

A rainbow flag flies out front as many GAY MALE COUPLES walk, hand-in-hand, in and out of the club. Meg and Mayor West suddenly run by and throw eggs at the gay couples. They laugh as they run off together.

END MONTAGE.

EXT./ESTAB. QUAHOG COMMUNITY CENTER - NIGHT

A sign reads: "Talent Show -- Adults: \$3, Children: \$1, Senior Citizens: Weird and Smelly."

INT. QUAHOG COMMUNITY CENTER - ONSTAGE - LATER

DIANE SIMMONS walks out onto the stage. The audience applauds.

DIANE

Good evening. I'm Dianne Simmons and I'd like to welcome you to Quahog's 5th Annual Talent Show. Our first act, performing a scene from a classic, dramatic film, is our very own Cleveland Brown, Mort Goldman and the Greased-Up Deaf Guy.

The audience applauds as Diane exits. The curtains open, revealing Cleveland and MORT GOLDMAN wearing overalls and flannel shirts. Between them stands THE GREASED-UP DEAF GUY.

CLEVELAND

Now let's you just drop your pants.

GREASED-UP DEAF GUY

Drop?

MORT

(TO CLEVELAND) What do you want to do now?

CLEVELAND

(GRINNING) He's got a real purty mouth
on him, don't he?

MORT

Looks like we got ourselves a sow here
instead of a boar.

CLEVELAND

Can you squeal? I bet you can squeal
like a pig.

GREASED-UP DEAF GUY

Oh-no.

CLEVELAND

Squeal now.

GREASED-UP DEAF GUY

Squeal.

CLEVELAND

Louder!

GREASED-UP DEAF GUY

SQUEAL!!!!!!

MORT

Louder, please.

The Greased-Up Deaf Guy **squeals** very loud now as Mort and
Cleveland join in. It builds into a ridiculous **cacophony**.

INT. QUAHOG COMMUNITY CENTER - ONSTAGE - LATER

Shot from behind, QUAGMIRE sits in a chair and appears to be
holding the neck of a cello with his left hand. His legs are
spread and he holds a bow in his right hand. Slowly he draws
the bow across his "instrument" and plays. The beautiful and
sorrowful tune of "**Kol Nidre**" begins to play.

ANGLE ON PADDY TANNINGER sitting in the front row.

PADDY

He's playing his penis like a cello,
big whoop.

INT. QUAHOG COMMUNITY CENTER - ONSTAGE - LATER

DIANE

And now our final performance of the
night, let's hear it for: "Mouthful of
Peter!"

ANGLE ON a lit joint in an ashtray.

WIDEN TO REVEAL Peter and Lois just offstage. They're in
pristine white, beautiful costumes. They walk out onto the
stage, which now looks elaborately dressed with rainbows,
stars, unicorns, etc. Peter begins to **pluck at his guitar
strings**, softly, as Lois **plucks her mandolin** and they begin
to sing.

PETER/LOIS

IN GOD'S EYES EVERYBODY'S HOT / THIS
WORLD HAS BEAUTY ALL THROUGH HER /
PICTURE THE FATTEST CHICK YOU KNOW /
GOD WOULD TOTALLY DO HER / HE'D DO HER
FROM BEHIND / EVEN GO A SECOND TIME /
TO SHOW HER HOW BEAUTIFUL SHE IS.

They continue playing and improvise a **beautiful vocal
harmony**.

HARD CUT to the audience, who stares wide-eyed as we hear
screaming.

CUT BACK to the stage, where we see Peter and Lois in their
regular clothes **strumming** noisily.

PETER/LOIS (CONT'D)

(SHOUTING)

EXT./ESTAB. SEEDY MOTEL - NIGHT

INT. SEEDY MOTEL ROOM - SAME

Mayor West and Meg both lie on top of the bed (fully clothed)
as they watch cartoons.

MEG

I have to tell you something, Adam.

MAYOR WEST

You're an alien. I know.

MEG

I kind of have a tip that they're gonna run a story about us in the paper tomorrow and it's gonna make you look like a monster!

MAYOR WEST

Well, that's silly. You and I know that we haven't done anything wrong. I told you that I would wait for you until you're eighteen or twenty-one. Or maybe twenty-five when you can legally rent a car.

MEG

But what do we do about the story?

MAYOR WEST

Oh, Meg, I'm a public figure, I'm used to the tabloid's doodie. It's you I'm worried about. You're just a sweet, young lady with her whole life ahead of her. This story could ruin your future and I can't let that happen. I'll take the fall, no matter what.

He gets up.

MAYOR WEST (CONT'D)

Goodbye, Meg. I'll always value your friendship.

He **kisses** her on the forehead and exits.

MEG

I love you, Ruth Buzzi.

The **CAMERA PANS OVER** to a tiny hole in the wall.

PUSH IN THROUGH THE HOLE

Brian is spying from the closet in the next motel room.
Brian **sighs**.

INT. SEEDY MOTEL ROOM - CONTINUOUS

Meg sits on the bed looking glum.

BRIAN (O.S.)

(CLEARS THROAT)

Meg looks up.

MEG

(SUSPICIOUS) Brian, what are you doing
here?

BRIAN

I just wanted to give you this.

He holds out the picture of Meg and Mayor West and **rips** it
up.

BRIAN (CONT'D)

I don't think I'll be needing it any
more.

Meg looks down at the picture and looks back up, smiling at
Brian.

MEG

Thank you, Brian.

She hugs him.

MEG (CONT'D)

But what about your writing career?

BRIAN

Well, at least I've still got the cab.

EXT. SEEDY MOTEL ROOM - NIGHT - CONTINUOUS

Cleveland **screams maniacally** as he stands on top of the roof
of the cab, **smashing** it with a crowbar. After a few beats of
destruction, he morphs into a sleek, black PANTHER and runs
off into the night.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter and Lois enter.

PETER

I can't believe we lost the talent
show. That was more frustrating than
the time that janitor ruined my
business presentation.

INT. BOARD ROOM - DAY (FLASHBACK)

Peter, in a SHARP BUSINESS SUIT, warmly addresses a very
professional group of BUSINESS PEOPLE.

PETER

So, you see, by outsourcing our phone
operators to India, we would save your
company over two million dollars in
the first year alone.

The business people **react**. From outside the room, we hear
the repetitive **drone of a vacuum cleaner** getting closer and
closer.

PETER (CONT'D)

And, uh, you'll save on health
insurance...

Peter is now completely drowned out by the **vacuum cleaner**.
Peter turns and leans out the doorway.

PETER (CONT'D)

Luis? Luis? Luis! No cleany. No
cleany now.

Peter walks out of the room.

PETER (O.S.) (CONT'D)

No cleany. Okay? Okay. (THEN) What?
Don't mutter under your breath in
Spanish! What did you say? What did
you just say? What did you say?

(MORE)

PETER (O.S.) (CONT'D)

What does that mean? What did you
just say? You wanna piece of me?
Huh? Huh? You think so?

The people in the room don't know where to look as we hear
the sounds of a **prolonged, violent confrontation**. Then Peter
re-enters with his hair and clothes messed up.

PETER (CONT'D)

As I was saying--

The **vacuum cleaner starts up again**.

PETER (CONT'D)

(SPRINTING FROM THE ROOM) Son of a
bitch!

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO PRESENT)

LOIS

The weed was supposed to inspire us.
I just don't understand how we
could've lost.

Chris enters from the other room.

CHRIS

I think I can shed a little light on
that. Have a seat.

Peter and Lois sit down.

CHRIS (CONT'D)

Mom, Dad, your strange behavior
recently leads me to believe you might
be experimenting with marijuana.

(MORE)

CHRIS (CONT'D)

Well, I want to caution you that the chief ingredient in marijuana is THC, a mild form of acid, prolonged usage of which can cause adverse effects to your sexual potency, short term memory loss, and can also severely damage your brain tissue, central nervous system and basic motor skills. But more alarming than that is the overwhelming sense of malaise that frequent pot smokers seem to experience, along with a loss of motivation for achievement or personal growth of any kind. To put it simply, Mom and Dad, there's a reason that they call it "dope."

WIDEN TO REVEAL Stewie sitting on the floor watching T.V.

STEWIE

(SIGH) Trying to watch "Alice."

CHRIS

So my advice to the two of you would be--

Stewie turns the volume up.

STEWIE

(SHOUTING BACK AT THEM) GOING THROUGH LIFE WITH BLINDERS ON, IT'S TOUGH TO SEE / I'VE GOT TO GET UP, GET OUT FROM UNDER AND LOOK FOR ME.

CUT TO BLACK.

END OF SHOW